wrought-iron purlins T section, and roofed with cast-iron plates in a similar manner to that so ably employed by Mr. Barry at the Houses of Parliament. On the bottom flange of the girder were fixed cast-iron ornamental bearers, which carried a wrought-iron sheet ceiling, thus dividing the ceiling into ornamental sunk panels. The apex of the roof was covered with a cast-iron ridge roll so as to keep out the weather, but so formed as to leave an open ventilating space the whole length of the roof, the object being, as in that hot climate the heat upon the roof would be so great as to rarefy the air in the ceiling space, to allow it to pass out, at the opening left in the ridge roll, and to draw a succession of cooler and passing air through the hollow walls, which would thus tend to keep the rooms cooler than they otherwise would be. The desired effect was fully produced in these buildings, and they are now standing secure, notwithstanding the many violent hurricanes which they have encountered, and which are peculiarly incidental to that climate: even in England, in the height of summer, we could maintain a temperature some seven or ten degrees lower than in our brick-built offices. The sashes, jalousies, and doors, as they were dwelling-houses, were all made of mahogany to protect them from the white ant, and at the same time render them lighter in the hand than iron would be: with this exception, and the glass in the sashes, the whole of the building was of iron. HENRY GRISBELL.

FOREIGN INTELLIGENCE.

Anniversary of the Cologne Cathedral Building Association.—On the 17th February the Committee of the above Society held a meeting in the large Town-hall, for commemorating the day of its founding in the year 1842. The president, M. Esser, stated what had been done since for the restoration of the splendid building, mostly by private contributions, in a turbulent and disquiet period, and urged them on to further exertion, as he hoped that three years hence the cathedral would be completely roofed in, the temporary most incongruous wall separating choir and nave removed, and thus the vast interior appear full in all its grandeur. He requested the meeting to state their opinions how this aim could be best achieved.

The Art-Academy of Düsseldorff.—The new Secretary of State for Public Institutions of Prussia, M. de Raumer, has, in an especial note addressed to the above Academy, expressed his determination to foster and encourage that establishment to the best of his abilities. Accordingly, the Rhenish papers have put forth a brief *exposé* of the claims of the Academy on public support. The Rhenish provinces have, in previous epochs, produced specimens of art which can vie with any produced in other parts of Germany—nay, Europe. The recent times have been equally fertile for Rhenish art, as Beethoven and Cornelius, in music and painting, struck out new spheres and systems for these art branches. The Academy of Dusseldorff has excelled many others far better supported and founded.

Permanent Art Exhibition at Paris.—Circulars have been lately issued for the holding of a meeting of the painters, sculptors, architects and engravers residing in Paris, for the purpose of establishing a permanent exhibition of the works of living artists. It is to begin a few days after the annual public exhibition, and to close before the opening of the latter. It is proposed that half or quarter of a franc should be charged as entrance fee, and that the tickets be used for a lottery. The money obtained for these tickets should be employed in buying objects of art, which would be then put up as lots, &c. The Paris artists hope, that by this expedient they would increase their means of publicity, without the shackles of any committee, and also find a more extended sale for their works.

Excavations near the Forum Romanum.—Amongst the oldest ruins of Rome are those huge substructures of the *Tabellarium*, or states archives, which lie at the hill of the capitole above the Forum. This building was erected by Lutatius Catulus, A.U.C. 676. At present the palace of the senators is built on it. Some years since, excavations were made in this locality, and a staircase in good preservation was discovered leading down to the Forum. The municipality of Rome have, of late, ordered new excavations, under the direction of M. Vescovati, which, being made on an opposite part of the ruins, have led to the discovery of another staircase, which also descends to the Forum. It ended behind the so-called temple of Vespasian, at the building of which this entrance was probably closed. It is remarkable that the steps are quite new, and appear never to have been used. On one of the landing places, a cippus, made of peperino, has been found, on which the name of Consul Fannius is inscribed. On account of this material being seldom used but in the early part of the Republic, some of the Roman antiquaries have referred this name to Fannius, the author of the famous law against luxury, A.U.C. 593; but more accurate research has proved that it means a colleague of Consul C. Gracchus, A.U.C. 632.

Scientific Congress at Paris.—It is a novel feature of the French provincial societies that they assemble every year in general congress at the Luxembourg, Paris. On the 20th ult. the first meeting of this year's session was opened. A paper of M. Chennevière on the catalogues of pictures and statues of public collections, excited great interest, and led to discussion, the results of which will be important.

Great Dyke Works at Odessa Harbour.—These works, which have lasted since 1843, are now completely finished. Their chief object is to prevent the harbour from being filled with sand. It forms now a nearly square basin, with an opening of thirty fathoms, by which vessels may enter safely from the north-east. The new dyke is 144 fathoms long, 4 fathoms wide, and rises 1 fathom above the usual level of the sea, whose depth at the end of the dyke, and in the entrance, is 14 feet. The cost of the structure is above 100,000 silver roubles, and has been executed after the plans of M. Van Der Fleis, late engineer of the harbour of Odessa.

Order of the Concours for the great Prizes of the Academy of Arts, Paris.—Great prize *Engraving*: entry of articles, May 10; return, Sept. 1; public exhibition, Sept. 3, 4, and 5; decision by Academy, Sept. 6. Great prize of *Painting*, May 26, August 19; public exhibition, August 24, 25, and 26; awarding, August 27. *Architecture*, May 6, Sept. 13; exhibition, Sept. 17, 18, and 19. *Sculpture*, June 16, Sept. 8; exhibition, Sept. 10, 11, and 12; decision by the academy, Sept. 13. The prizes for the studentship at Rome, and the works which have obtained the great prizes, will be exhibited to the public from Sept. 28 to Oct. 5. The *national* awarding of prizes to the successful competitors (*couronnement*) at the Institute, will take place on Oct. 4.

THE IRON TRADE continues much in the same dull state as when we last noticed it. The mad system of making up for slack demand and unremunerating prices by increasing make and pushing a more extensive trade is still going on, so that superfluous stock cannot be diminishing even though others have the wisdom (a virtue of necessity in some cases, however) to reduce their manufacture. Its increase, under present circumstances, as remarked in the *Birmingham Gazette*, is a practice most inimical to all permanent improvement of the prospects of the masters as a class. The prospects of the pig-iron trade, says a Glasgow trade letter of last week, are at present most gloomy. Owing to the great production and the large stock on hand, transactions are altogether confined to the supply of the wants of founders and shippers. The prices are still lower than they were last week: those quoted are 42*s.* 6*d.* to 43*s.* The *European Times* quoted the prices of bar, pig, and other iron in the previous week as delivered in Liverpool, at—merchant bar, 5*l.* 5*s.*; nail rods, 5*l.* 15*s.*; hoop, 6*l.* 15*s.*; sheet, 7*l.* 10*s.*; Scotch pig, No. 1, 2*l.* 11*s.*; No. 1 pig, in Glasgow, 2*l.* 4*s.*

THE REFORM OF OUR NATIONAL COSTUME.

A SHORT time ago you published a very excellent address from artists and others interested on the subject, recommending a gradual change in the male costume of this country, from the inconvenient and unpicturesque one which at present prevails, to a style more in accordance with the objects of their art. I have no doubt that most people felt the justice and propriety of that appeal to good sense and true taste, and few, I think, will refuse their support to a prudent and well-digested plan of reform in this particular. But it appears to me that suggestions of what that reform should be, or at least should commence with, ought not to be left to tailors and hatters, who will neither be forward in beginning, nor have taste enough to carry out, what the proposers of this change are desirous of seeing done. It must, in my opinion, be the *artists themselves* who must suggest the changes they seek to effect, by putting forth graphical designs of such a modification of the present style as will be practicable at first; and I believe the best method of actually bringing the same into use, will be for the artists themselves to be the first to adopt their own designs. Let them, then, avail themselves either of a special pamphlet on the subject, with woodcuts of their ideas as to hat, coat, or any other part of dress they desire to alter in form and fashion, and then let them appear themselves clad in garments made according to these designs. If they are but more convenient and less absurd than what we now wear, let them not doubt their new modes will be speedily adopted by others. I fancy there are not a few who have already determined to work out small and unconspicuous reforms for themselves, and, among them, I have myself determined never again to buy a hat of the chimney-pot order. I should be glad to see what the artists would propose for the protection and adornment of my head; but, if they be not quick, I must work on my own design, and I shall, at all events, venture so far as to reduce the height by at least two inches, add to the brim in proportion, and give the profile a more graceful curve over the head. Pray, do what you can to get the painters and sculptors to make public their notions of what the reform in costume ought to be, as they have made public their wishes that a reform should take place. AN AMATEUR.

COLOUR IN NATURE AND DECORATION.

THE balance of complemental colours in the combinations of hues in landscape, or the various objects of nature, are seldom maintained by corresponding tints or hues of the same relative key and brilliancy, or confined to the narrow basis contained in the report of Mr. Crace Calvert's lecture at the Society of Arts. The arrangements of colours in nature, and the works of the greatest colourists, are infinitely varied by contrasts of tints and hues of different degrees of strength, the difference in force being compensated by the increased relative quantity of the lighter tints, or more subdued hues, by which the harmonic proportions of the three primary colours contained in the various tints and hues are restored. It is important in the investigation of principles that we do not fall into the same error respecting colour that Hogarth did regarding form, of mistaking an element of truth for the whole truth, and confining our admiration to a partial beauty. G. B. MOORE.

THE ARMY AND NAVY CLUB HOUSE, PALL MALL.

IF our readers will refer to page 516, of our fifth volume, they will find that in October 1847, we gave a perspective view of the exterior of the proposed Club, and a general description of the arrangement of the plan. The building being now completed,* we give some further particulars of the arrangement and decorations. We may first repeat that the architects were Messrs. Parnell and Alfred

* In the few days during which it was open to the inspection of visitors at the invitation of the committee, about 12,000 persons visited it.

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